

DECCA
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MARY
MARTIN



in an Album of
COLE PORTER SONGS

including the complete version of "My Heart Belongs To Daddy"

DECCA ALBUM No. A-123 • *Personality Series*

COLE PORTER SONGS

Sung By

MARY MARTIN

With Orchestra Directed by Ray Sinatra

Decca Album No. A-123

Complete on Three Ten-Inch Records
Personality Series

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MARY MARTIN — COLE PORTER

(The Sophisticates)

By ABEL GREEN

Cole Porter, born in Peru, Indiana, and Mary Martin, born in Weatherford, Texas, are curiously coincidental exponents of international sophistication first cradled in small towns. Porter, who has been frequently mistaken for a compatriot of Noel Coward, and Miss Martin, whose heart belonged to daddy in last year's Broadway musical comedy hit, "Leave It To Me," certainly belie any geographic premise that the recipe for brittle, smart and sparkling song stylizing is 100% indigenous to Broadway or Hollywood, London or Paris.

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Proponents of the theorem that sophistication is an assimilated quality have excellent evidence in the persons of both.

Yet both keynote all the sophistry in the world. In fact, Porter's tunes and rhymes are not for the kiddies, and only the charm of Miss Martin's artistry offset some of the wordage assigned her in the *My Heart Belongs to Daddy* song which, for a spell, was kept off the kilocycles as not for the home and the hearth. It's a paradox that Miss Martin's fine soprano, later so significantly promulgated via Paramount's film, "The Great Victor Herbert," arrested attention through such devious devices as saucy songs.

Porter, however, is frank and forthright in his syncopated cynicisms. True, many of his compositions are such sentimental hits as *Night and Day*, *You Do Something To Me*, *At Long Last Love*, *Do I Love You*, *I've Got You Under My Skin*, *In the Still of the Night*, *Rosalie*, *You're The Top*, *Get Out of Town* (another Mary Martin excerpt from "Leave It To Me"), but contrariwise his lyrics in the following manifest a hard and factual appraisal of life's parade, notably: *Love For Sale*, *Why Shouldn't I?*, *Let's Do It*, *Katie Went to Haiti*, *My Heart Belongs to Daddy*, *What Is This Thing Called Love?* and others.

An iconoclast in life, his lyrics and melodies in general reflect an unorthodox perspective, both in the conception and construction of the songs. His *You're The Top*, with its intricate and original couplets, started a cycle in that sort of popular song delivery. His memorable *You're Delightful*, *Delicious*, *De-Lovely* speaks for itself. Even the most casual harkening to the wordage in *Katie Went to Haiti* (where she 'met a natie') illustrates his constant search for novel rhyming and development. Ditto *Let's Do It* (*Let's Fall In Love*) points up Porter's geographic and orthnological paraphrase on this thing called love.

In this Decca cavalcade of sophisticated Cole Porteriana, Miss Martin gives all six selections a distinctive and distinguished interpretation, under the able baton of maestro Ray Sinatra. Her reprise of *Daddy* as befits the originator and first interpreter of the song, takes on new values and enhanced vocal nuances. The highly pleasing and competent soprano which she manifested in "The Great Victor Herbert" for Paramount Pictures will probably have to stand comparison, for the rest of her public and professional career, with the *Daddy* song. Likewise, Cole Porter has become synonymous with *Night and Day* and *Begin the Beguine*, perhaps his two most readily remembered compositions; this

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despite the rich fund of song material he has created in a fertile theatrical career since his Yale and Harvard days.

Such trademarked identification with special songs or phrases, of course, is the dream of every artist. Say Al Jolson and you think *Mammy*; Ted Lewis and you think of *When My Baby Smiles At Me* and *Is Everybody Happy?*; Eddie Leonard and *Ida, Sweet as Apple Cider*; Nora Bayes and *Shine On Harvest Moon*; Blanche Ring and *I've Got Rings On My Fingers*; Sophie Tucker and *Some of These Days*; Harry Richman and *Putting on the Ritz*. Thus Mary Martin and *My Heart Belongs to Daddy* will probably be as closely coupled as Lea and Perrins.

To the return to the small town analogy of La Martin and Porter, both were children of lawyers. Preston Martin, father of Mary, who was born December 1, 1914, in Weatherford, Texas (which is 60 miles from Fort Worth) was the city judge there. Porter's parents in Peru, Ind., sent Cole to Yale and later to the Harvard Law School after he graduated from Old Eli in 1913, in the intent to make him an attorney also. At Yale he wrote *Bingo* and *Bull Dog*, now official school songs, and despite two years at Harvard Law he wound up with two more years at the Harvard Music School to prepare him for what he already had evidenced would be his life's work.

That making the nation's (and the world's) songs is to be preferred to making its laws, is evidenced by Porter's globe-trotting allegiances and alliances. Virtually a commuter between New York and Hollywood, doing shows for Broadway and the filmusicals, alternately necessitates maintaining permanent homes on both coasts. In addition, Porter until recently, had a home in Paris and a villa in Cannes.

He started writing college football songs at Yale and undergraduate plays at Harvard. "See America First" was actually his first Broadway effort. After playing two weeks it flopped.

His first real hit didn't come until 1919, after the war, when he authored "Hitchy-Koo" and from whence emerged his first big song success, *An Old Fashioned Garden*. He had joined the French Army in World War I, doing a stint with the Foreign Legion before being transferred to the French artillery. At War's end he returned to Broadway. He soon was dividing his time and talents between Broadway and London. His successes abroad included Charles B. Cochran's revue, "Wake Up and Dream," "Nymph Errant" and others. In 1923 he did the songs for

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"Greenwich Village Follies;" later Irene Bordoni's "Paris," "50 Million Frenchmen" and "The New Yorkers;" "Gay Divorcee" (show and film), "Anything Goes," "Jubilee," "Born to Dance" (Metro film), "Red Hot and Blue" (with Bob Hope, Ethel Merman, Jimmy Durante and Polly Walters), "You Never Know," "Leave It To Me" (Victor Moore, William Gaxton, Tamara, Sophie Tucker and, of course, Miss Martin), "Rosalie" (Metro film again) and his latest (current) productions are B. G. De-Sylva's Broadway musical comedy hit, "DuBarry Was A Lady" (Ethel Merman, Bert Lahr, Betty Grable, et al.), and Metro's "Broadway Melody of 1940," starring Fred Astaire and Eleanor Powell.

Porter is a musical nomad. He has tried several times to give up tune-smithing and live a life of Continental ease and travel, but invariably he has returned from his Paris home to Broadway and Hollywood.

Mary Martin admits that her recipe for success was one song, a certain amount of good fortune, and a whole lot of determination and (in all modesty) ability. She had plenty of the latter but, true to the Hollywood tradition, she had to be "discovered" after having been right under the filmites' collective noses right along. In fact, a Sunday night gala at the Trocadero, Hollywood nitery, was what focused attention on her from Laurence Schwab, film and legit producer, who still has her under personal management and guides her theatrical destinies. Schwab projected her east into "Leave It To Me," and it was while on Broadway that a Paramount talent scout, Arthur Jacobson, re-"discovered" her. Her tests struck Andrew Stone, Paramount producer, as ideal for "Victor Herbert," which he was then making, and thus she went west again, this time under de luxe auspices.

Under the element of luck, apart from Schwab's great interest in her, was the event which took June Knight, an established Broadway musical comedy star, out of "Leave It To Me." Miss Knight decided to get married just before rehearsals, Miss Martin got her opportunity, and a Cole Porter song — *the* one song — made her famous on the morning after the Broadway opening. The press and premiereites acclaimed her vocal style and personal charm in the cute strip-tease specialty that went with the song.

Mary Martin's heart belongs to daddy now in actuality since May 5. She married Richard Halliday, Paramount story editor, in Las Vegas, Nevada, on that date, in between film production chores for both on the same lot.

RECORDS BY MARY MARTIN

Albums

A-123 Cole Porter Songs — Sung by Mary Martin with Orchestra directed by Ray Sinatra. 6 sides. \$2.75

A-361 One Touch of Venus (Kurt Weill-Ogden Nash) — Selections from the Cheryl Crawford Production with the stars Mary Martin and Kenny Baker and "One Touch of Venus" Orchestra and Chorus directed by Maurice Abravanel. 10 sides. \$4.25

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Single Records

23164 Ain't It a Shame About Mame
2377 Bacio, Il (The Kiss) (Arditi)
2362 Deep Purple
18184 Do It Again
2265 Filles de Cadix, Les (The Maids of Cadiz) (Delibes)
23340 Good Night Wherever You Are
23164 I Don't Want to Cry Any More
23340 I'll Walk Alone

23151 Just A-Whistlin' Just A-Whittlin'
18184 Kiss the Boys Goodbye
2265 Listen to the Mocking Bird
2377 Our Love (Based on Tchaikowsky's "Romeo & Juliet")
3970 Waiter and the Porter and the Upstairs Maid
With Bing Crosby & Jack Teagarden
2362 Who'll Buy My Violets? (La Violetera)
23151 You're Lonely and I'm Lonely

OTHER DECCA RECORDS OF COLE PORTER SONGS

23338 Abracadabra June Havoc
23242 Ace in the Hole—Voc. Hildegard
318 All Through the Night Dorsey Bros. O.
318 Anything Goes Dorsey Bros. O.
2197 At Long Last Love Frances Langford
2010 At Long Last Love Glen Gray O.
23319 Begin the Beguine Larry Adler
4160 Begin the Beguine Pan Pacific Tempo O.
3672 Begin the Beguine Sacasas O.
18136 Begin the Beguine—Mandolin D. Apollon
8502 Begin the Beguine—Piano A. Tatum
2290 Begin the Beguine Andrews Sisters
2375 Begin the Beguine—Voc. Tony Martin
2107 Begin the Beguine Henry Busse Orch.
1630 Bingo—Bull-Dog—Bingo Yale Univ. Band
8567 Blow, Gabriel, Blow Bon Bon Buddies
23336 Carlotta Corinna Mura
23339 Count Your Blessings June Havoc
2971 Do I Love You?—FT VC W. Herman O.
18188 Dream Dancing—Voc. Fred Astaire
937 Easy to Love—FT VC Henry King O.
940 Easy to Love—Voc. F. Langford
4123 Ev'rything I Love—FT VC J. Dorsey O.
23242 Ev'rything I Love—Voc. Hildegard
23244 Farming—Voc. Hildegard
3165 Friendship—Voc. J. Garland & J. Mercer
2229 From Now On—Voc. Frances Langford
2192 From Now On—FT VC Newman O.
2192 Get Out of Town Ruby Newman O.
2229 Get Out of Town—Voc. F. Langford
23337 Girls Wilbur Evans
969 Hey, Babe, Hey—Wz. VC T. Weems O.
3006 I Concentrate on You Glen Gray O.
319 I Get a Kick Out of You Dorsey Bros. O.
2301 I Get a Kick Out of You R. Newman O.
18307 I Get a Kick Out of You—Night and Day Ted Straeter Orch.
23244 I Hate You Darling Hildegard
18595 I Love You Bing Crosby
23337 I Love You Wilbur Evans
15036 In the Still of the Night Frankie Carle
1186 I Never Realized—Voc. Bing Crosby
1467 In the Still of the Night W. Osborne O.
1058 It's De-Lovely Will Osborne O.
1555 I've a Strange New Rhythm in My Heart—FT VC Bob Crosby O.
3037 I've Got My Eyes on You Pat Friday
2991 I've Got My Eyes on You Bob Crosby O.
937 I've Got You Under My Skin H. King O.
939 I've Got You Under My Skin F. Langford
23200 I've Still Got My Health E. Merman
23218 I Worship You—Voc. Hildegard
678 Just One of Those Things T. Fio Rito O.
2302 Just One of Those Things Newman O.

23199 Let's Be Buddies Ethel Merman
3489 Let's Be Buddies R. Newman O.
3587 Let's Do It—FT VC T. Shand O.
23243 Little Rumba Numba Hildegard
2303 Love For Sale Ruby Newman Orch.
23199 Make It Another Old Fashioned, Please—Voc. Ethel Merman
570 Me and Marie—Wz. VC J. Dorsey O.
130 Miss Otis Regrets Luncford O.
140 Miss Otis Regrets—Voc. Ethel Waters
166 Miss Otis Regrets—Voc. Mills Brothers
2309 My Heart Belongs to Daddy—FT VC Ella Fitzgerald & Chick Webb Orch.
2249 My Heart Belongs to Daddy Basie O.
23200 My Mother Would Love You E. Merman
3489 My Mother Would Love You Newman O.
23067 Night and Day Quintet of Hot Club
18307 Night and Day T. Straeter O.
3114 Night and Day—Piano C. Cavallaro
333 Night and Day—Slow FT Ambrose O.
2895 Night and Day Chas. Newman
2302 Night and Day—FT VC R. Newman O.
23067 Night and Day Quintet of Hot Club
1831 Night and Day—Voc. Frances Langford
571 Picture of Me Without You J. Dorsey O.
939 Rap Tap on Wood—Voc. F. Langford
1163 Ridin' High—FT Mal Hallett Orch.
1467 Rosalie—FT VC Will Osborne Orch.
1618 Rosalie—FT VC Louis Prima Band
15036 Rosalie—Why Should I Care?—Who Knows?—FT Piano Frankie Carle
18187 Since I Kissed My Baby Goodbye F. Astaire & Delta Rhythm Boys
23336 Sing to Me, Guitar Corinna Mura
18187 So Near and Yet So Far Fred Astaire
940 Swingin' the Jinx Away F. Langford
23338 There Must Be Some One for Me June Havoc
23339 What a Crazy Way to Spend Sunday Mexican Hayride Chorus
18188 Wedding Cake-Walk Astaire & Delta Rhythm Boys
4029 Wedding Cake Walk Martha Tilton
18308 What Is This Thing Called Love? T. Straeter O.
570 When Love Comes Your Way—FT VC Jimmy Dorsey Orch.
1555 Why Should I Care? Bob Crosby O.
571 Why Shouldn't I?—FT VC J. Dorsey O.
23139 You Do Something to Me M. Dietrich
23243 You Irritate Me So—Voc. Hildegard
2010 You Never Know—FT VC Glen Gray O.
319 You're the Top Dorsey Brothers' Orch.
345 You're the Top Decca All Star Revue